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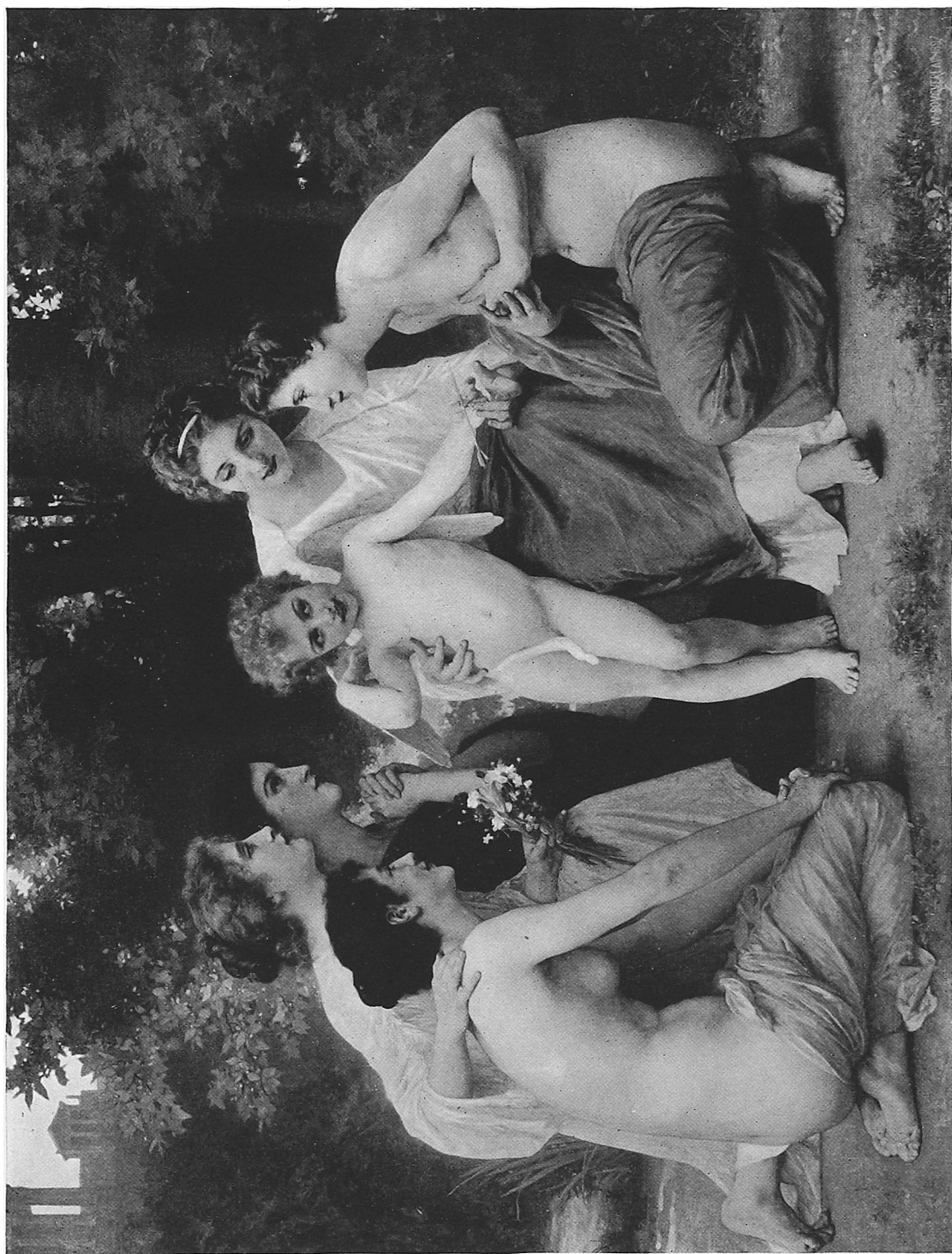
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ADMIRATION  
By Bouguereau



**HUNTING DOGS**  
By *Edw. H. Osthaus*

## Public Palaces and Their Art Treasures

By **EVELYN MARIE STUART**

**T**HE Ideal Inn is always that which partakes most of the character of the countryside and, in a measure, this is true even of great hotels, cosmopolitan centers though they be, transient homes for folks from everywhere.

Despite the similarity of luxurious appointment in the foremost hostelrys the world over, there are, nevertheless, distinctive features about all of the most noted ones which have made their fame and, as a rule, these features consist in native characteristics. In Chicago the Congress Hotel has stood for years as representative of the wide hospitality of the west, its appreciation of eastern culture and its opulent indulgence in the comforts, luxuries and adornments of life.

There is something about this solidly built structure with its magnificent extent along Michigan Avenue and its great open main floor that suggests the roominess and freedom of the big spreading city and the broad rich country round about. Indeed the great lobby, the famous Louis XVI dining room, Pompeian room and Elizabethan room are like nothing to be found elsewhere, suggesting, as they do, a beautiful disregard of the money value of space and a noble appreciation of the aesthetic value of spaciousness. Fortunately this Hotel was built and decorated at the beginning of the American Renaissance in architectural and decorative knowledge. It set an example to the country and preceded most of what are now the foremost houses of the middle west. That



*BLIND MAN'S BUFF*  
*By Achille Fould*



ON THE SCENT  
By Thomas Blincks

it has retained its pre-eminence among these newer establishments speaks well for the taste and knowledge of those who planned, built and ornamented it within. The test of time is a vigorous one and anything which does not grow with the years to look out of style may safely be set down as a classic of correct design. This the Congress truly is and not a little of its fame rests upon the work of Edward Holslag, artist and decorator, who designed the splendid Pompeian and Elizabethan rooms and executed many murals in its various banquet halls. The Pompeian room was declared by no less an authority than Burne-Jones, to be the most beautiful room in America and the Elizabethan room is a Tudor interior unsurpassed even in England. Surely it is Hatfield Hall itself, but glorified, larger and a much more inhabitable, homelike and a more comfortably furnished room than any in Europe. The walls are richly paneled in English oak left natural finish with Ionic

pilasters breaking up and preventing flatness of the surfaces. As in Hatfield House, fine carving enriches the room in many places, carved and decorative Ionic capitals terminate the great pilasters which support, architecturally, the cornice and beams and the richly modeled and decorated plaster-ribbed ceiling.

On the paneled walls are copies of the paintings that hang in Hatfield House and Hampden Court (by a famous English artist), these hang on the panels of the upper part of the paneled wall above the heavy carved oak wainscot cap of the lower wall paneling. Across one end is a columned, arched and traceried gallery similar to the gallery at Hatfield.

Richly carved Elizabethan columns support this balcony between which are arches and architraved doorways and panelings, against which stand some fine old armoured mannequins, as seen in the old halls of England. The panelled ends of this room



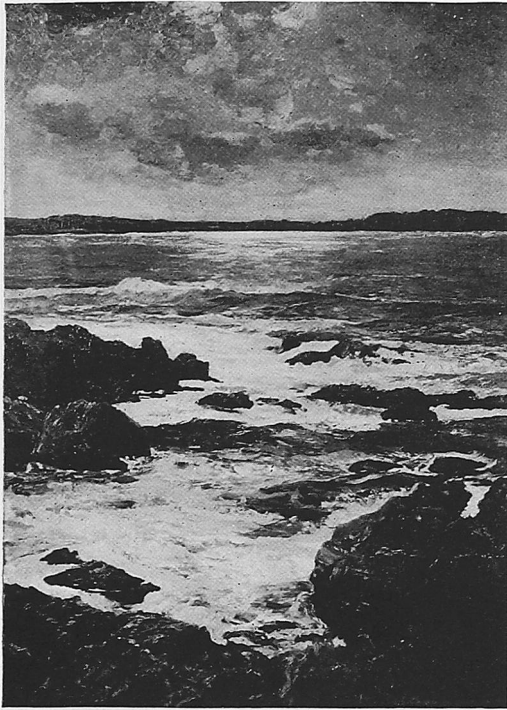


AN EPISODE OF THE FRONDE  
By Achille Fould

contain bookcases filled with interesting and rare books for the guests and are in charge of a librarian. The other side is almost all mullioned, transomed windows, as in the original at Hatfield, filled with leaded glass

quarries with armoural bearings and balcony in heraldic colors. The lower part is of clear glass and gives a fine view almost the entire length of the room into the picture gallery. The floor of the gallery and

## PUBLIC PALACES AND THEIR ART TREASURES



*CALIFORNIA MARINE*  
By Edw. J. Holslag

of the Elizabethan room, as in its prototype, is of Belgian black and white Italian marble, eighteen-inch tiles laid diagonally with a black border running out to the Numidian marble base of the wood work.

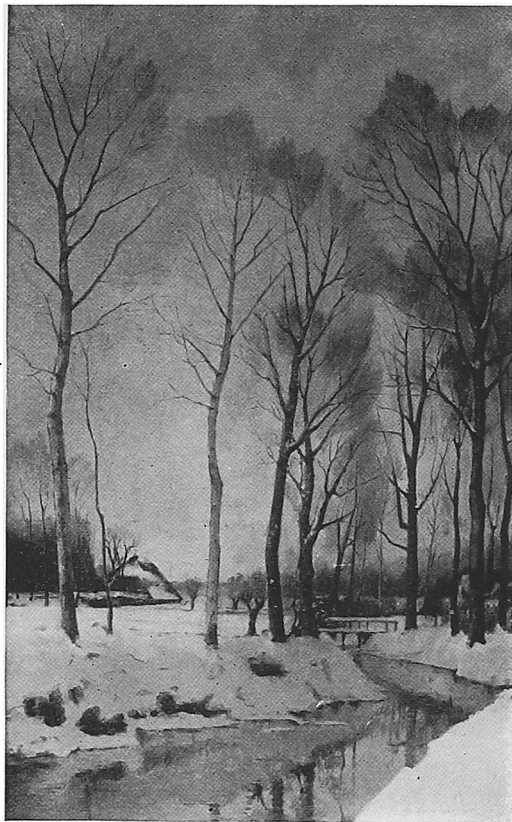
From the beginning the Congress has been famous for its collections of fine paintings to which notable additions have been made year by year. The lobby pictures are long famous works by the most noted European masters and constitute an important collection in themselves.

At the right of the Michigan Avenue entrance to the main lobby hangs Achille Fould's superb painting of the joyful entrance of the Grande Mademoiselle, Anne Marie Louise d'Orleans, Duchess of Montpensier, into the town of Orleans, an episode of the Fronde.

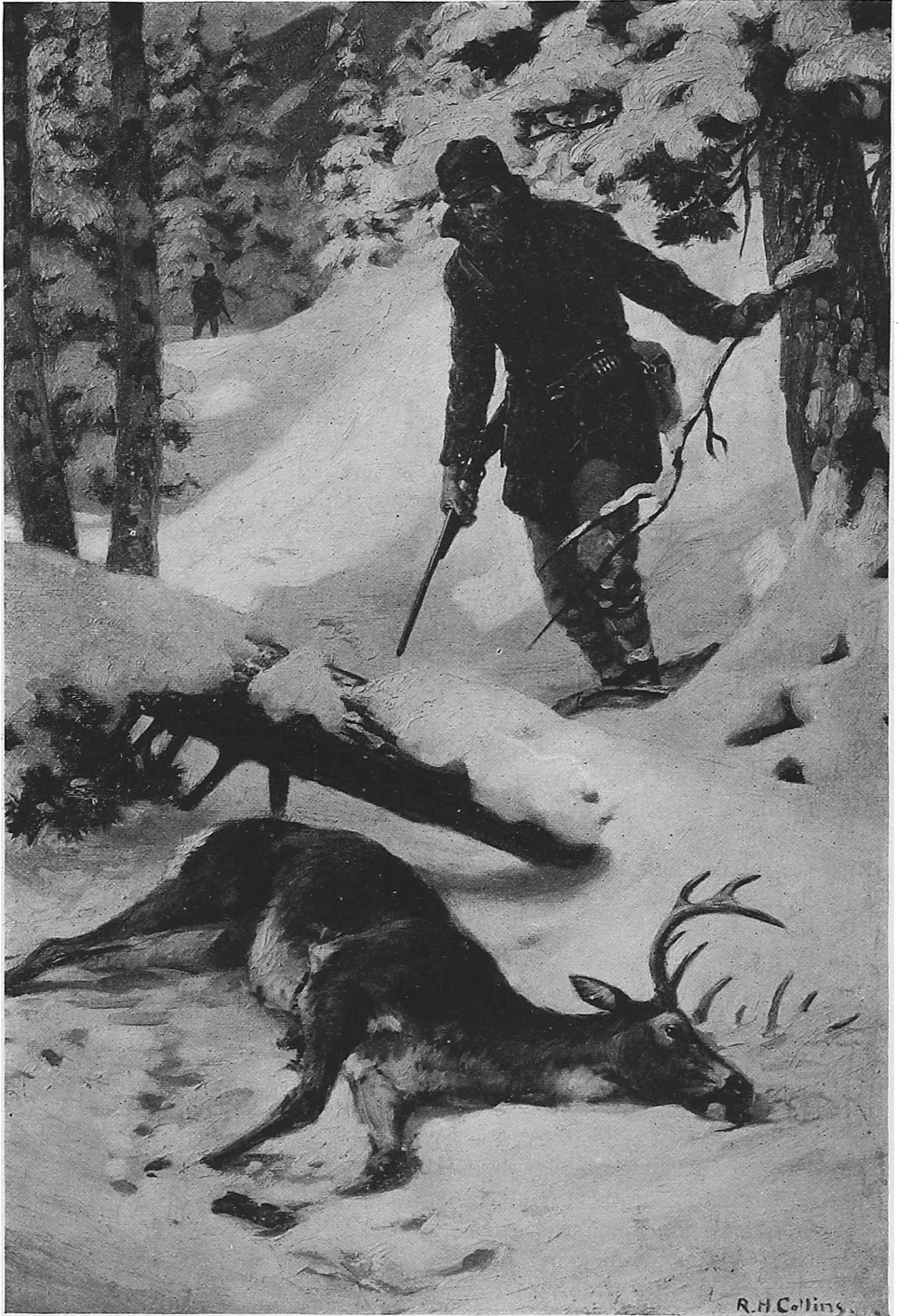
The handsome, spirited granddaughter of Henry IV, radiant with youth and the excitement of a great adventure, is borne aloft by her loyal and jubilant subjects.

The blonde beauty of the pretty high-bred maiden—her magnificent costume of grey satin with gold embroideries and corselet and helm of steel, the gay costumes of the assembled throng, afford an opportunity for a most delightful blending of soft tones and richer hues; while the grouping of the figures allows for the fine portrayal of "fair women and brave men."

Another of the works of this brilliant French woman, winner of a medal at the Paris Salon, is the picture entitled "Blind Man's Buff," perhaps the most popular of all the paintings of the Annex. It represents four beautiful girls preparing for a frolic. The prettiest of them, an auburn-haired beauty attired in soft rose, is being blinded by two laughing companions; while another, dressed as a young man, is mischievously kissing her hand.



*LANDSCAPE IN WINTER*  
By Kirkbride



*HUNTING SCENE*  
*By R. H. Collins*



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*CALIFORNIA COAST SCENE*  
By Edw. J. Holslag

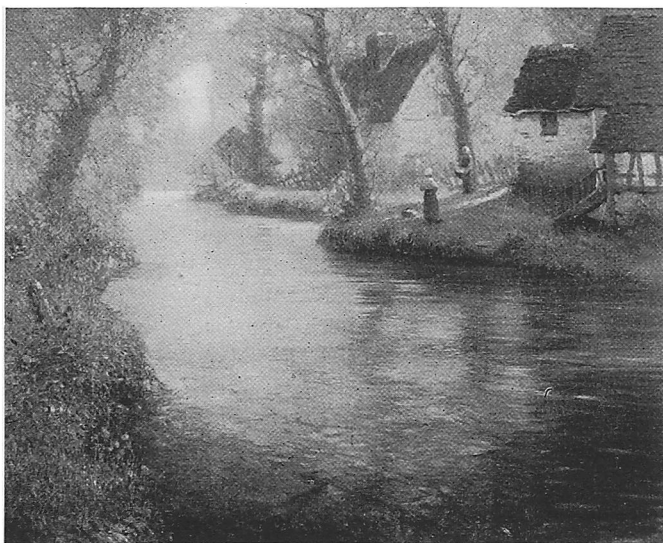
The picturesque Louis XIV costumes, which add such a charm to this picture, make it seem like a companion piece to the painting by Consuelo Fould, entitled, "At the Dressmaker's," which hangs near it. In this work the gifted sister of Achille Fould gives us a glimpse at the world old vanity of woman and the mercenary but none the less effective admiration of tailors and costumers. The pretty young woman being measured for a new gown is undisguisedly pleased with her symmetrical proportions, vanity is expressed even in the poise of her head and the posing of her round arm and slender hand, while the young woman who is drawing the tape about the dainty waist wears a look of wrapt admiration and a bit of wonder reflected in the faces of the other women and the little girl looking on. The man recording the measurements also wears a smile wherein,

however, there is as much of craft as admiration.

Of quite another type are the two pieces of Caesar Detti which grace the walls of the Annex. Italian by birth and a pupil of Alma-Tadema, it is but natural that the Roman period should be his delight and the source of his inspiration. Two of his best Roman studies are here shown, the one "At the Bath," and the other, "The Bride of Caracalla." Detti also loves to paint the costumes of the Louis XVI period and court scenes generally, especially at Versailles; but in his studies of Roman life he gives us the

traditions of his ancestors and the memories of his master, and for this reason his genius is here supreme.

War, with all its grim horror and flaunting glory, is the theme of two paintings by P. Grolleron and Jan Chelminski. The first, a pupil of Meissonier, and a painter of war scenes, particularly French victories, is



*THE VISTA OF THE STREAM*  
By E. Ames Aldrich



A GLIMPSE AT THE CORRIDOR FRESCOES  
By Edw. J. Holslag

represented with one of his thrilling glimpses of an episode of the Franco-Prussian war.

Jan Chelminski, whose pictures are all historical and military and of the period of the great Napoleon, here portrays the master of battles giving orders to his officers, the picturesque variety of gay uniforms bright upon the white background of winter. Chelminski is an authority upon the Napoleonic period, and has made a special study of the uniforms of the French troops at that time. His studio is hung with arms and apparel of Napoleon's legionaries, a collection in which every type of uniform of the days of the Empire is represented. His library of French history is the most complete in the world, and he is to the Napoleonic period what Alma-Tadema was to the Roman.

Among the pictures which attract attention and delight the eye of all who enter the lobby, not the least in importance is the study of three fine hunting dogs by Tom Blinks, which hangs upon the north wall.

The two beautiful setters and the keen alert pointer, every muscle set and every nerve aquiver, are a real source of never ending delight to men, and especially to sportsmen. Tom Blinks, an Englishman and a devotee of the national pastime of hunting, is no doubt one of the greatest painters of dogs and hunting scenes. His delineation of animals shows the influence of Landseer, whom he regards as his master.

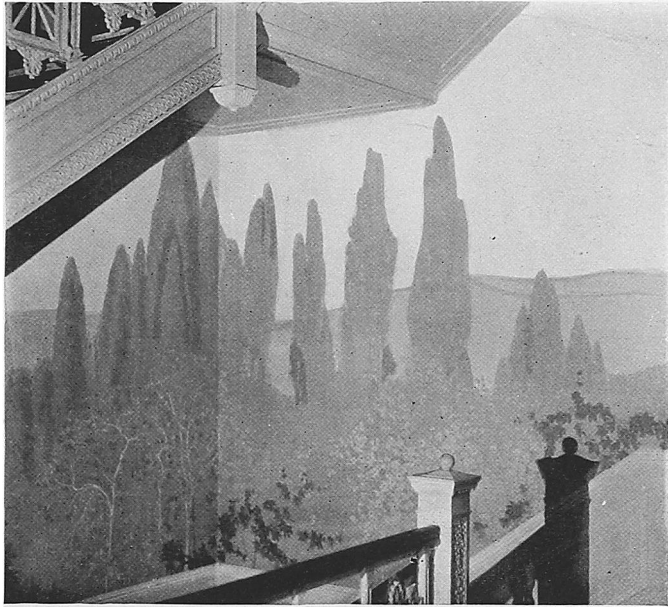
One of the most superb paintings in the lobby is the famous Bouguereau, perhaps his masterpiece, entitled "Admiration," which we herewith reproduce. On the occasion of its first appearance in Chicago that great critic, the late James William Pattison, made it the subject of an essay on classicism in which he analyzed the art of Bouguereau as follows:

"Measuring sixty by eighty inches, the canvas holds five large figures of women who are playing with Cupid. This group is sustained by a background of nearby foliage, in which there is a vista to a rise of land, on which is a Greek temple. Here are

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the five exquisitely beautiful women admiring a nude Cupid, who leans against one of them and coyly turns his large luxurious eyes toward one who has been bestowing some flattering sentiments upon him.

"Bouguereau's greatest triumph was his reputation as a draftsman, though a multitude of recent innovators, seeking new and strange effects, frequently grow somewhat careless of maintaining their high calling. Bouguereau comes of a line of artists, master and pupil, who hold drawing a sacred thing; even as they may have cherished their religion. He was one of the best of them and nearly the last, finally having no rivals. Every inch of this canvas reveals classicism. And what is 'classicism'? This group of figures is by no means real as classics are unreal. There is not a trace of actuality to be found in it. Note how the



A CORNER OF THE CORRIDOR  
By Edw. J. Holslag

group maintains an oval shape, planted directly in the middle of the canvas. There is an exactly equal margin on the right and the left. The group itself is compact and orderly, avoiding scrupulously the accidents of moving life—and this is of itself classicism. On the left hand the group is rounded, ending in a single head. The right side takes almost exactly the same shape ending in a head, and Cupid is planted exactly in the center. All this is certainly an idealization, with carefully regulated movements. To avoid monotony, and introduce some picturesqueness the feet and knees make a somewhat irregular line and the heads are cleverly disposed. On either side of the group is a projecting elbow and a crooked arm—these balancing. The heads are gathered into two nosegays, the whole making a



DETAIL FROM THE CORRIDOR FRESCO'S  
By Edw. J. Holslag

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*THE PASSING DAY*  
*By Maxfield Parrish*

bouquet of faces, and the aim is to cultivate symmetry.

"Of course such symmetry is unnatural because innocent nature is rarely balanced. But this is orderly and cared for, which is one of the chief aims of classicism. When wild impressionists revolted against this artificiality, they always sought for an eccentric 'cut,' sometimes introducing half of a head at the edge of the canvas so as to suggest that this picture goes on indefinitely and that the group is but a part of a larger world. In Bouguereau's picture these nymphs are a world to themselves, self-contained, and absolutely regulated. It is complete in itself like a group of Greek statuary from which the idea is borrowed. We see nothing here but the admiration of the pretty, winged boy. All classicism is, in this way, an abstraction; not of the world, though supposed to be in it.

"As Bouguereau was strongly charged

with the feeling for beauty his faces are made as lovely as possible. Individual character in faces made no impression upon him, no more than upon the Greek sculptors, who made noble faces but never portrayed individuals. In Bouguereau's sentiment, to make portraits would be to vulgarize his nymphs. They dare not be actualities, but always idealizations. To him, art must be artificial, and he was not altogether wrong. When the rebellious impressionist studied their pictures, so desirous were they of painting character that they came to love ugliness. So we find ourselves somewhat torn by two opinions as to which is more correct, beautiful ideals or vulgar actualities. We love them both, but if I am not greatly mistaken, the able idealist will win out in the long run. These five adoring women were not painted from the same model, they only look to be sisters, just as all Greek sculptures do.

REFLECTIONS  
By Karl Buehr



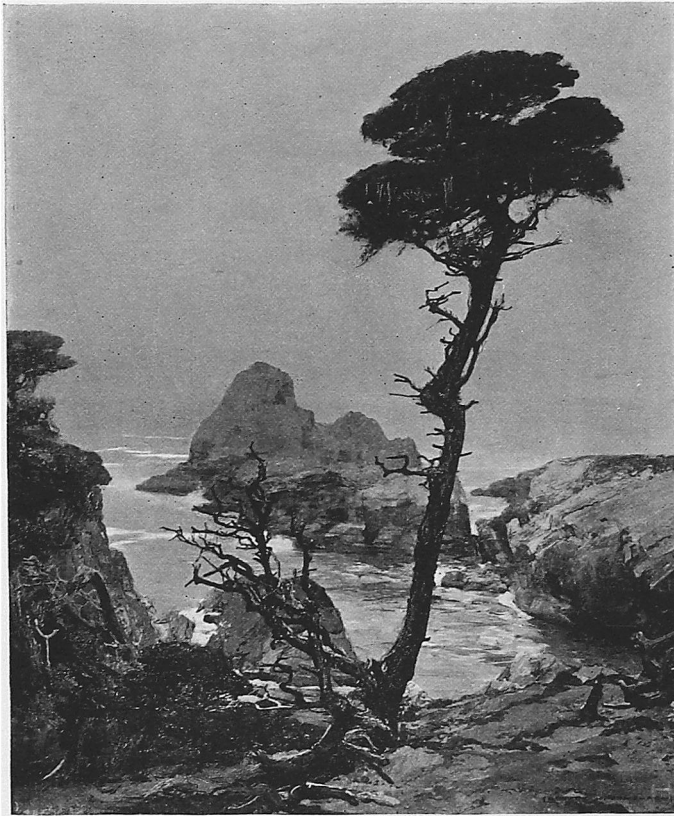
"Of course this artist could not imitate the Greeks in his coloring, because we know so little about the colors used by the ancients—but his color was of the same sort of idealization found throughout the group. The tenderness of his flesh color called for an equal delicacy in drapery colors. The kneeling girl on the left is swathed about the knees with a delicate pink drapery. The one behind her, with her hand upon her shoulder, is in a soft white, and the dark drapery, in the third figure, a sort of greyish plum color. In the opposite side the nymph embracing the small boy is again in white, which is cut in the Greek fashion, while her knees are draped in blue. You will observe that the outermost figures, right and left, are nude to the hips and the last figure is in a very subtle pink-yellow, which balances the opposite pink.

"This picture, 'Admiration,' is in Bouguereau's best manner, more solid, sincere and carefully studied than many smaller works, made to supply demand for less expensive examples of his work. About six years before his death he showed this picture at the Universal Exposition, Paris, 1900. He strove to show his talent and maintain his reputation and he certainly succeeded. Whatever may have been my varying loves for many sorts of art, it is impossible to stand before this picture and fail to be moved by its remarkable superiority. Steeped in art, as I am, and disposed to be indifferent to everything but the best, I can but declare that I greatly admire a work like this."

The announcement of an unusually large purchase of paintings by Chicago artists to grace the walls of various suites in the Con-



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THE LONE CYPRESS  
By Edw. J. Holslag

gress was one of the sensations of the season in the art world a year or so ago. Newspapers announced to an astounded public that \$100,000 had been expended by Mr. N. M. Kaufman for works of the foremost local painters, and this astonishment is a strange commentary on the custom of art patrons, since the purchase of one old master at that figure would hardly have created so great a sensation. Surely it is more public-spirited as well as more intelligent to purchase works of one's own time thereby securing worthy canvases at a normal valuation as well as encouraging the progress in one's own day and country. It is only to be regretted that more men of large means are not similarly far-sighted and public-spirited.

We reproduce herewith some of the choicest selections from this historic purchase, those reserved for Mr. Kaufman's

private collection. There are, however, a great number of equally valuable and appealing canvases that serve to scatter beauty and inspiration through the many suites of this great home. Among the largest and most brilliant of these canvases are those by Edward J. Holslag whom the beauties of California landscape drew from mural to landscape painting. Former admirers of his work were quite surprised at a transition which, after all, is not illogical for why should not any gifted man paint whatever inspires him. In these landscapes we do indeed observe a decorative quality which one would expect under the circumstances. This, however, only adds to their charm and is quite in line with present day themes of landscape art.

The vigorous strength and colorful beauty of these rugged coast scenes with their wide wild waters and gnarled but picturesque

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cypress trees impresses one at once as a page from nature so full are they of the life and loveliness which inspires the California tourist to rhapsodies.

Mr. Holslag paints in a big way which is in harmony with his themes and with a feeling for beauty and color which declare the true artist.

Quite different aspects of nature are reflected in the work of Karl Buer, one of whose most masterly performances we herewith reproduce. Here the interest is in varied and subtle effects of foliage and reflection, intricate little touches of color, shade and light in which this artist so excels. One marvels at his power both to observe and to record the tapestried beauty of wood and water.

Somewhat similar in sentiment is the Charles Francis Browne with its closely covered canvas in rich autumnal hues. Here, however, it is the poetic significance of mass rather than the vibration of brilliant detail that has inspired the painter. Fine qualities of light are also a distinguishing feature, the tree in the foreground being haloed in soft Indian summer radiance.

A lovely little snow scene by Kirkbride, though unobtrusive, is the kind of picture with which one lives happily forever after, possessing those gracious qualities of restraint and refinement whose charms increase with association.

Another interesting American represented in Mr. Kaufman's private collection is G. Ames Aldrich whose lovely old world subject recalls Fritz Thaulow, under whom he studied and whose themes he avows having chosen through preference and sentiment. James McNeil Whistler also gave instruction and inspiration to this compatriot and his work is worthy of both his masters.

Originals from famous illustrators are always the pride of a collector, especially those of such men as Maxfield Parrish, one of whose western studies we herewith reproduce. Despite its fidelity to life and the

rugged character of its subject there is not wanting a strong decorative quality suggestive of the mural. Another illustrator whose hunting scenes have found favor with Mr. Kaufman is R. H. Collins, one of the best of whose works we illustrate.

With such pictures as the two just mentioned one naturally associates the splendid dog studies of Edward H. Osthau, who is our foremost painter of canine types, particularly fine hunting dogs. Such canvases seem like men's pictures, suitable for the den or smoking room with their pleasant reminiscences of field and wood and the excitement of the chase.

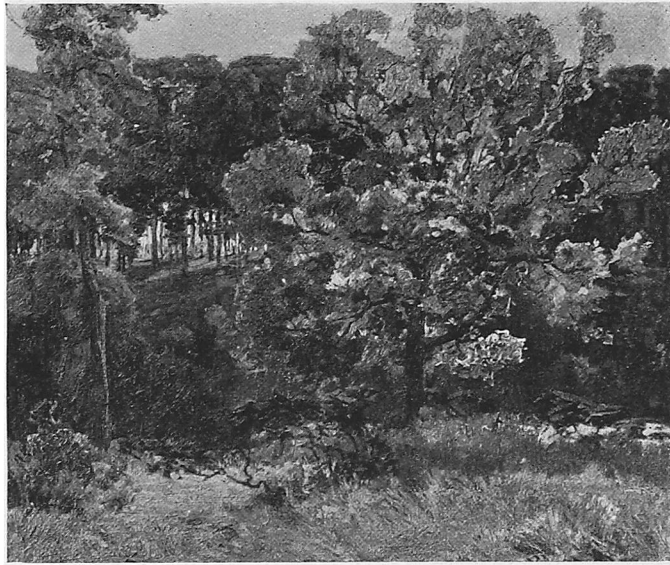
In one of the parlors of the first floor hang some exceptionally interesting works of cotemporary foreign painters, among them a Bompard, resplendent in Venetian color and picturesque as are all such scenes of the canals of the famed old city. For a pleasing type of picture it can scarcely be surpassed. Of the same kind, though differing in theme, is the garden study with lovely female figure, by Beauduin. This suggests Ridgway Knight, whose works are never lacking in popularity, and has indeed as wide possibilities of appeal.

Quite recently the Congress management decided to undertake a unique addition to the art of the Hotel by covering the walls of all the corridors with delicate murals of decorative landscape suggestions. Edward J. Holslag was commissioned to undertake the direction of this work which is something of a task by reason of its extent and the need for variety without too striking effects. How well he has handled the matter may be judged from the three illustrations herewith of delightful bits,—graceful and ornate, yet restful,—chosen from the corridor frescoes. Soft, pearly tones of grey and lavender, ivory, faint greens and ashen rose compose a color scheme whose restraint is in keeping with the delicately evanescent quality of the dreamy waters and shadowy trees. With this the Congress

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stands complete as an exponent of the idea that a great Hotel should offer a field to the artist of yesterday and today. Next to the galleries themselves, and, in some respects, even more, the Hotel affords a spot where art may be enjoyed by the public.

It should therefore be the aim of leading Houses to set before the public things which are worthy of contemplation. This the Congress has endeavored to do and in so doing it has come to be noted for its patronage of art.



*AUTUMN WOODS*  
*By J. Francis Browne*